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## THE VANDERBILT HOUSE.

ONE of the most elegant and beautifully furnished private house in the country, is that of Mr. William K. Vanderbilt, at the corner of Fifth Avenue and Fifty-Second Street.

The hall is one of the true old English entrances, capacious and baronial. In the centre, on the right-hand side, is the stairway, and facing it the fireplace. Artificial light is had from torches, five in number, furnished with numerous wax candles, set in branches of gilt bronze springing from bronze columns over which cupids clamber, who twine behind them a string of roses. The walls are wainscoted with Caen stone, carved exquisitely. The panels have between them pilasters of classical forms, which are decorated with the *Rafaellesque* scroll. Above the stone work is a drapery of Oriental silk, embroidered with Indian figures and birds.

The mantel-piece is of Caen stone and inspired by the magnificent patterns of the Renaissance. The ornamentation is the reproduction of leaves and vines, treated in a natural rather than a conventional manner. The architrave of the mantel is decorated with these naturalistic floral forms and above are the stringer, the triglyphs and the frieze, and above this latter a broad cornice which bends forward and meets the groining of the ceiling. The groined work is effective but simple, the cross-timbers alone being carved. The horizontal beams are polished, and the uniformity is broken by twisted columns in low relief.

The stairway is likewise of Caen stone. Above the landing-place there are two windows in stained glass, where the twelve *Cæsars* are shown on topaz colored medallions in a ground of ruby red. There are two bays in each window, and each bay is lanceolated, but the two lancet heads are contained in a low curved arch. Between the two windows is a female saint in carved wood with a carved pedestal and an over-arching canopy, and the whole mass is contained in a ribbed arch rising from the corners and sweeping up in a bold curve to the edge of the dome. This mounts up in graceful and harmonious proportions to the top of the roof, terminating in a small circular window of stained glass. The archivolt springs from figures of winged angels in Caen stone. The side wall is paneled in the same material, with the same *Rafaellesque* scrolls arranged with infinite variety. The balustrades are *acanthus* leaves conventionally treated and terminating in a dragon head.

The newel post is a massive round pillar, with diaper decorations, principally of dragons and leaf forms. Below the window the stone work is florid Gothic, trefoil arcades, with delicate traceries.

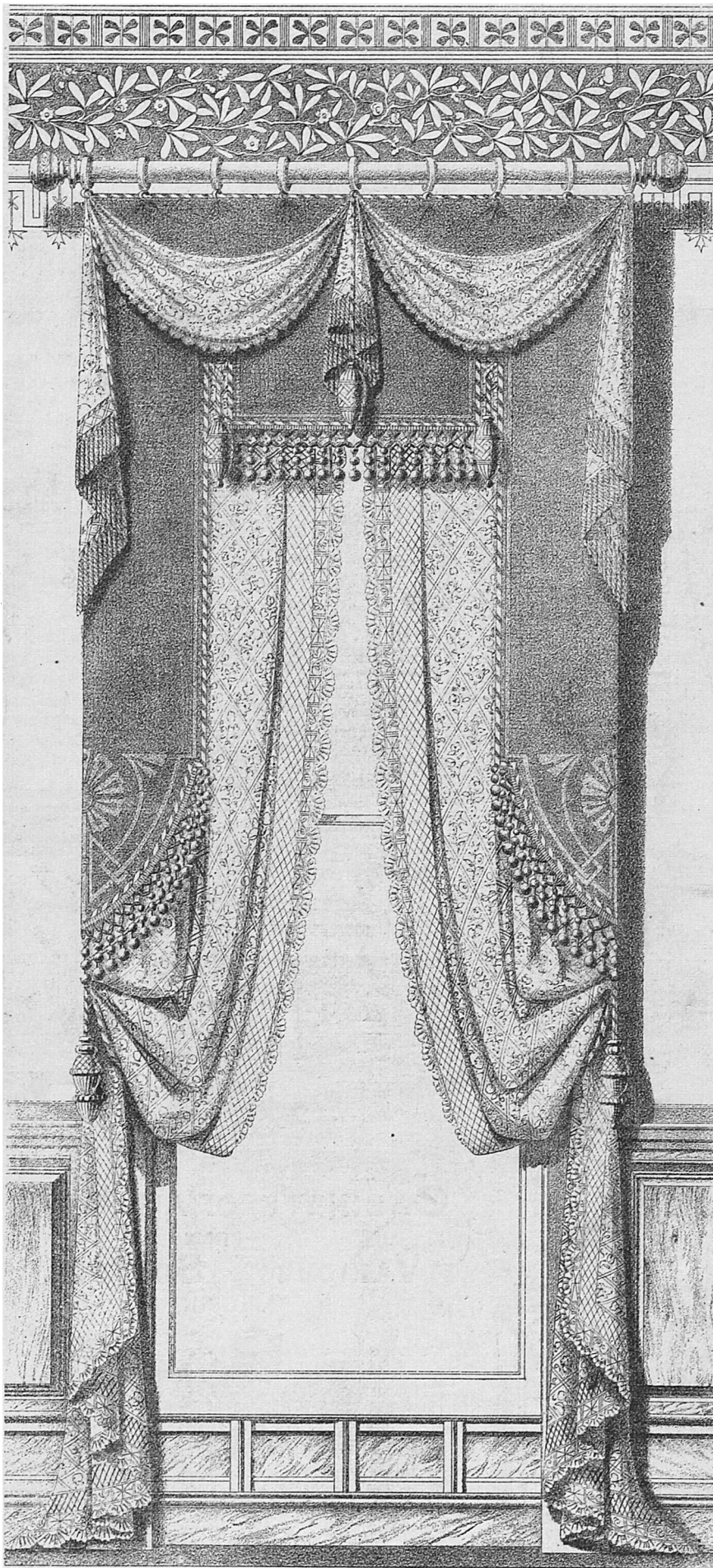
At the end of the hall is the grand dining-room, entered through double doorways which are draped with very heavy portieres of velvet, embroidered with armorial bearings. The wainscoting is of oak carved with *Rafaellesque* designs. The room is fifty-four feet long by thirty-five wide and thirty-two high, and a deep recess has a rich stained glass window representing the meeting of Henry VIII. of England, and Francis I. of France, on the Field of the Cloth of Gold. The designing and coloring were the work of Oudinot of Paris; and remarkable as it may seem, the artist has secured perspective in his glass picture—almost an unprecedented achievement.

The walls are covered with some substance that resembles Venetian gilt and colored leather. From the groined ceiling hang four gasoliers with numerous jets.

The lower part of the fireplace is of terra cotta, the upper part of oak. The fireplace is double, and the mantel is supported by six caryatids in terra cotta. Above the mantel the frieze, in low relief, represents sea nymphs and cupid sporting in the water, playing with sea-horses and seals,

blowing conch shells, wielding diminutive tridents, and rolling in the waves. Above this is carved oak, beginning with recesses, diaper ornamentation, and extending into groups of cupids and clusters of *acanthus* leaves; above this again are six figures, a pillar between each and an overhanging canopy over all of them, that extends into the groining of the ceiling. Facing this fire-place is the musicians gallery, entirely in pure Renaissance, the figures terminating in heavy scroll work.

The drawing-room is in the Louis Quinze style. The fireplace is of two marbles—a brown veined with white quartz, and a fine Lumachel. It is



WINDOW DRAPERY, BY C. A. SCHMIDT, NEW YORK.

decorated with bronze ornaments screwed into the marble. The paneling of the room is cream-color, with gilt moldings, and on the doors hunting trophies of gilt moldings.

On the walls are three fine specimens of Gobelin tapestry; the ceiling is adorned with Baudry's painting as described in the October issue of this paper. It represents the Court of Jupiter and the assembly of the gods and goddesses. Above the mantel-piece is a large mirror set in the panelings. The hangings are of gray silk, topped with bright blue and with festoons of embroidered flowers.

## COLORINGS.

Red breaks and diffuses with white with peculiar loveliness and beauty; but it is discordant when standing with orange only, and requires to be joined or accompanied by their proper contrast, to resolve or harmonize their harshness.

As a color, red is in itself pre-eminently beautiful, powerful, cheering, splendid and ostentatious, and communicates these qualities to its two secondaries, and their sentiments to the mind.

Blue bears the same relation to shade that yellow does to light; hence it is the most retiring and diffusive of all colors, except purple and black; and all colors have the power of throwing it back in printing, in greater or less degree, in proportion to the intimacy of their relations to light; first white, then yellow, orange, red, etc.

Blue is discordant in juxtaposition with green, and in a less degree so with purple, both are cold colors and therefore blue requires its contrast, *orange*, in equal proportion, either of service or intensity, to correct its coldness.

Green mixed with orange converts it into one extreme tertiary, *citrine*; and mixed with purple, it becomes the other extreme tertiary, *olive*; hence its relations and accordances are more general, and it contrasts more agreeably with all colors than any other individual color.

Purple is the coolest of the three secondary colors, and the nearest also in relation to *black* or shade; in which respect, and in never being a warm color, it resembles blue.

The harmonizing, neutralizing or contrasting color of russet is a deep green; when the russet inclines to orange, it is a gray, or subdued blue.

Brown is a sober and sedate color, grave and solemn, but not dismal, and contributes to the expression of strength, stability and solidity, vigor and warmth, and in a minor degree to the serious, the sombre and the sad.

The principal discord of green is blue; and when they approximate or accompany each other, they require to be resolved by the opposition of warm colors; and it is in this way that the warmth of distance and the horizon reconcile the azure of the sky with the green of the landscape.

The contrast or harmonizing color of purple is yellow.

## DESCRIPTION OF DINING-ROOM.

(See opposite page.)

SIDEBOARD of oak, finished antique color, with high polish; the top to have round beveled mirror plate in centre; ornaments of inlaid brass or bronze in corner of frame; also shell ornament in corners above, and in face of drawers below cupboard doors. The cupboards on either side of mirror to have beveled plate-glass doors and glass panels in sides. The lower part of sideboard to have open space in centre, cupboards on each side, and three drawers above; front of centre drawer to have inlaid brass with drawer-pull attached, and inlaid embossed brass around panels of doors and in frame around open space. There will also be some inlaid work in centre ornament, to top of sideboard just above the carved swag, and in corner near caps to pilasters; all other ornamentation to be carved in the wood.

Mantel and top, of same wood and finish as sideboard, with inlaid brass-work to match; beveled mirror in centre of top, with shelves on either side. The grate to have brass front; embossed metal for back and side of fire opening, with four and a half inch plain glazed tiles of antique blue color around for facing.

Chairs to have embossed horse-hide for back and seat coverings, put on with brass-headed nails.

Table to extend twelve feet, top divided in the centre, and base to separate where shown by dotted lines on plan of table.